Anthem's Adventures in Epub: One Independent Publisher's Search for the Perfect Digital Platform

by

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Abstract

Anthem Press, a small independent London-based academic publisher, is looking to better integrate digital production into its current workflow processes by bringing ebook production in-house in order to meet several goals: to increase book and brand visibility by publishing print and digital editions of all titles simultaneously; to exercise more control over its digital products by limiting the disruption to the production process that sometimes occurs when relying on outsourcing; and to increase its overall digital sales. In order to gauge the viability of such a move, and whether or not it makes sense for the house, Anthem tested two different platforms – InDesign and PressBooks – to create several projects all with a variety of different needs. This report documents and analyzes the processes and results of this testing, and makes recommendations for the house's future digital publishing program.

- **Keywords**: Academic publisher; ebook production; PressBooks; InDesign; production workflow

Acknowledgements

Table of Contents

List of Acronyms

CSS   Cascading Style Sheet, used for describing the look and formatting of an epub document.

epub   Electronic publication, standardized format by the International Digital Publishing Forum (IDPF).

HTML   HyperText Markup Language, the main language (code) for creating ebooks (and web pages, etc.).

IDPF   International Digital Publishing Forum, a trade and standards association for the digital publishing industry.

jpeg   Commonly used compression for digital photography, named after its creator, the Joint Photographic Expert Group.

mobi   Amazon's proprietary ebook format.

PDF   Portable Document Format.

tiff   Tagged Image File Format, a publishing industry standard for storing images.

TinyMCE   Tiny Moxiecode Content Editor, a platform-independent web-based JavaScript / HTML formatting tool.

TRP   Thames River Press, sister imprint to Anthem Press that focuses on fiction and non-fiction trade titles.

WYSIWYG   What You See Is What You Get, an editor that displays onscreen graphics that closely resembles the final displayed file.

XML   Extensible Markup Language, defines a set of rules for encoding documents in a format that is both human-readable and machine-readable.

Introduction

According to the Publishing Association's Statistics Yearbook, consumer ebook sales in the UK increased by 366% in 2011, while print sales decreased by 7% in the same year (Flood, "Huge rise in ebook sales"). With this rapid and massive expansion of ebooks and the decline of print books over the past few years, ebook production has become more important than ever. Now, publishing houses not only have to juggle both digital and print production, but they must also consider how to tackle the variety of ereaders on the market and their various sizes and requirements, and decide whether to outsource digital production or to work in-house.

Anthem Press, a small independent academic publisher in London, UK is one such house attempting to tackle these issues. It is currently looking to better integrate digital production into its current workflow systems by moving ebook production in-house. This, managing director Tej Sood hopes, will give the Press more of a foothold in the digital market, since in-house production will allow the Press to efficiently publish simultaneous print and digital editions of all its books – rather than just a few key titles – thereby increasing the visibility of its books and its brand. Although it can be worrisome, according to Linnet Humble in "Unconverted: Outsourcing Ebook Production at a University Press," for academic publishers to engage in the digital market due to the limited profitability of ebook publishing (3), the Press believes this increased visibility will actually boost profits, as the books will be more accessible through a greater variety of channels (Sood).

In addition, Mr. Sood hopes that this move will ensure the Press is able to exercise more control over its digital products, saving both time and money, by limiting the disruption to the production process that sometimes occurs when relying on outsourcing. Finally, the Press also aims to increase its digital sales, which currently account for 5–10% of the company's total sales (Sood).

These are the big-picture business goals. However, a challenge for the company before testing even begins is solidifying, narrowing, and focussing these aims. Currently, a lack of specifics, measurables, required action, and time frame makes it difficult to gauge, in tangible terms, the appropriateness and usefulness of the platforms. Indeed, Anthem Press – to the extent that the author was made privy to the aims and goals of the business – isn't entirely sure about or clear on how best to go about this move. That said, this experimentation will, as a first step, demonstrate not only what the programs are capable of, but also how digital production could fit in with the Press's current workflow, or indeed how it could change it. Anthem's digital production is currently an afterthought, which seems to be the case with many small academic publishers. But, by considering how to best integrate in-house digital production into the current systems and processes, the company will be in a better position to identify and set business goals, and, by extension, the means to achieve them.

But moving ebook production in-house is no easy feat. The house is small, employing five full-time employees at the time of writing, two of whom are responsible for the development and production of all Anthem Press titles, and one who is responsible solely for the production of the trade titles of Anthem's sister imprint, Thames River Press. An ideal platform, then, is one that is quick and easy to use so as not to overburden the limited in-house resources, is not specialized, complicated, or overly technical, and is, above all, efficient.

As an intern for Anthem Press, I was responsible for testing the two platforms the company considered – InDesign and PressBooks – between August 2012 and March 2013. Based on my experiences with these platforms, this report analyzes the successes and failures of each by looking at how they handled several projects that are typical of Anthem's list, and what implications they could have for the current workflow. I then consider which, if any, makes the most sense for Anthem Press moving forward, and make recommendations for its future digital production program.

Meet Anthem Press

Anthem Press is an independent scholarly publishing house that champions academic research, educational material, and reference works in established and emerging fields. It was founded in 1993 and is headquartered in London, UK, with a sales office in New York and an independent subsidiary in India. The busy Press aims to publish roughly 100 titles annually, with a plan to increase this figure each year, and currently relies on a staff of, at the time of writing, five full-time employees and careful outsourcing. All of Anthem's typesetting, for example, is currently outsourced from one company in India, with whom the Press has worked for several years, making it their largest supplier. The Press also relies on a variety of rotating freelance editors, indexers, and designers for the majority of its production needs. The decision of which freelancers and printers to use for which projects is at the discretion of the managing director, though the production editors do offer input on occasion. And, in terms of printing, Anthem uses a UK-based print-on-demand company for nearly all hardback and paperback books, occasionally opting for digital printers for certain key titles.

As most of the Press's titles are niche, academic works, print titles are simultaneously published as enhanced (bookmarked) PDFs, which are then sent to scholarly ebook libraries, aggregators, and suppliers, including Ebrary, EBL/Ebooks Corp., MyiLibrary and EBSCO, to name a few. These PDFs feature properly embedded fonts; linked tables of contents; linked footnotes, endnotes, and indices; and working external URLs. This is done as standard for all titles, and is a service Anthem's typesetters provide; indeed, embedded fonts are a requirement for Anthem's printers, and the linked notes, indices, and URLs are added in the first set of proofs.

Currently, this is the extent of the Press's digital presence. While visibility in the scholarly market is important, Anthem's goal is to gain a greater foothold in other channels by having its digital editions available through a variety of retailers. Unfortunately, however, major retailers, including Kobo, Barnes & Noble, Waterstones, Amazon, etc., don't sell

PDFs, which means the enhanced files supplied by the typesetters are useless outside of the scholarly market. And Amazon goes one step further, selling only its proprietary format, mobi, for the Kindle. Hence the production of both formats is crucial for the Press if it is to tap into the market exposure and sales potential that these retail channels offer.

Anthem's current workflow is print-first, which is fairly standard for a press of its size and focus. Indeed, as seems to be the case with most academic publishers, digital production is essentially tacked on to the end of a rigorous print production cycle (see Linnet Humble's "Unconverted," for example, on UBC Press's similar experience with digital production workflow). Anthem Press's main focus is on polishing and perfecting the print edition of a book, which it does in a variety of steps. When a manuscript is first submitted, the author is issued a temporary contract. This is a conditional contract, which stipulates that publication will occur only if the work has passed peer review. Titles that receive poor reviews all around are cancelled, but those with mixed reviews are sent back to the author, who is given the opportunity to respond and make necessary changes based on the reviewers' recommendations. Once the house is satisfied that the author has sufficiently addressed the reviewers' concerns (whether by making changes or arguing their position), the manuscript is then prepared for and handed to production.

Once in production, the manuscript undergoes copyediting, either by a freelance professional or by an in-house editor or intern depending on the shape and quality in which it was submitted. Regardless of whether it is an in-house or an out-of-house job, the editing is carefully managed by Anthem employees, who ensure that it is completed according to house style and to the highest standard. The edited manuscript is then returned to the author for review along with the editor's comments and queries, to which the author is asked to respond. Often these queries will pertain to referencing or to a sentence or passage that requires further clarification. The author may also, at this point, submit further changes if necessary.

When the author returns his or her responses to the comments and queries, the editor – either in-house or freelance – will enter them into the file, and do a final run-through of the manuscript to identify and address any lingering issues. The manuscript is subsequently prepared for typeset, which involves accepting (or rejecting, in some cases) Track Changes, and ensuring it is formatted consistently. A "brief" or set of

instructions is then prepared and is sent, along with a sample PDF of past work for reference and any supplementary material (images, etc.), to the typesetters. Depending on the number of changes, the extent of the author responses, and any additional corrections, this process can potentially take a full day.

The typesetters then return the first set of PDF text proofs to the Press. These are reviewed briefly in-house to ensure the instructions were properly followed (the proofs are sent back if this is not the case), at which point they are passed on to the author for review. The author's role at this stage is to ensure that the manuscript has been laid out correctly and that all content is present. The Press also invites authors to submit further necessary-only changes, and another informal review is done in-house. Amendments are then requested and new proofs supplied.

Before going to print, the proofs are put through two rigorous in-house preflight checks, which are technical in nature and are meant to catch inconsistencies between the table of contents and the headings, the labelling conventions of tables and figures, incorrect headers, etc. It is also a useful tool for picking up spelling inconsistencies in the text, though at this stage line-by-line proofings are no longer conducted.

The author is given one final opportunity to review the text proofs, as well as the cover proofs, to ensure they are ready for print before they are approved and sent off. Once the proof copy comes back from the printers, it is subjected to a thorough in-house check and is then either approved or not approved for print. If the former, the title is then listed as active and the distributors notified that it is live; if the latter, necessary corrections are applied and a new proof copy requested, at which point the checks are conducted all over again.

It is only once the book has been approved for print that the source files and a bookmarked PDF are requested from the typesetters; the PDF is then checked briefly in-house and sent to the Press's distributors.

Occasionally, however, Anthem publishes a book that has wider general appeal and is considered more of a trade title, such as 2012's *Economists and the Powerful* and *Europe's Unfinished Currency*, and 2013's *The Entrepreneurial State*. In these instances, Anthem aims to release both an epub and mobi edition in order to reach a

wider audience, increasing visibility for both the book and the house's brand, which it would like to do for all its titles moving forward. Unfortunately epub and mobi production is not a service Anthem's typesetters provide.

In the past, Anthem has resorted to outsourcing to meet this demand, using – as it does with editing, indexing, and design – a variety of outsourcers from both the UK and abroad. When epub and mobi files are to be created for a title, the production editor will send to the managing director, ideally the week before a book is sent to print, a "forthcoming request email" – essentially an alert that a supplier should be lined up as soon as possible – and a copy of the text proofs. The request stipulates the kind of files required (as standard, the house requests 2 sets of epub and mobi files, one set for distribution and one set with a watermark to be used as review copies), and details the features and any special formatting within the book that will require extra attention. The managing director then sends this off to various suppliers who gauge the complexity of the task and send back a quote.

Although the price varies from supplier to supplier, in general, reflowable epubs with limited images or figures will be classified as "simple," and are the least expensive, running roughly around 0.30p ($0.50) per print page. Complexity goes up based on special layout features, with a "medium" title (usually anything with fifteen or more images, tables, graphs, etc.) costing twice what the simple project cost (0.60p or $1.00) and a "complex" title (usually fixed layout) costing double what the medium project cost (roughly £1.20 or $2.00 per print page). It is completely at the managing director's discretion (and determined by the Press's budget) which supplier to use for which project. Indeed, the managing director works as an intermediary between the staff and the suppliers, so the employees do not work directly with them, which allows the managing director to oversee all projects and control the budget.

Once the book has gone to print, the InDesign source files are requested from the typesetters as normal. When the files are received, copies are sent, along with a high-resolution cover jpeg and a more detailed brief, to the managing director, who passes them on to the appointed supplier. This detailed brief reiterates the initial request, stipulates wording for the review copy files, and supplies a link to the International Digital Publishing Forum (IDPF) validator, which checks the integrity of the code in an ebook file

to ensure that it is well-formed and error-free. All ebooks must pass the IDPF validator, as an ebook with coding errors will not be accepted by the suppliers, and the distributors will return the file to the Press, resulting in delays to publication and the book's availability.

Turnaround time for both sets of files for a simple title is roughly one week, with extra time required for medium and complex titles (anywhere from one-and-a-half to two-and-a-half weeks). The files are passed from the managing director to the production team once they are ready, at which point they are run through in-house checks.

Because the in-house knowledge of digital files is limited, there are fewer quality control checks involved than with a print book, and are mostly aesthetic as opposed to technical; in other words, there are no checks in place for the code itself, relying instead on the suppliers to produce ebooks with well-formed code. As with print, these checks are the responsibility of the editor, who will skim the ebook, ensuring that all content is present, that there are no awkward line breaks or untoward formatting, that the table of contents is properly linked, and that the cover is the right size. Footnotes and endnotes are spot-checked, and the file is run through the IDPF validator again. If the file is fine, and there are no errors or problems, it is then sent to the distributors. If there are errors, the file is kicked back to the managing director with a brief explanation of what needs to be fixed, and it is returned to the suppliers.

The benefit of outsourcing the creation of epub and mobi files is that the Press can rely on the expertise of the suppliers, which is especially helpful with validation errors. Although IDPF lists what kind of error and where in the file it can be found, the error itself can be confusing or unclear without coding experience or a fluency in HTML. In these instances, the Press does not need to worry about troubleshooting the issue; it can be handed back to the suppliers, who are able to correct it quickly. In this case, the Press is able to hold its suppliers accountable for the errors, and for anything that was not done or implemented properly, which sometimes happens. And because the Press has a good relationship with its suppliers, this can often lead to a reduced fee or discount on future projects, and only strengthens the product coming in; indeed, the suppliers rarely make the same mistake twice.

As with bookmarked PDFs, this process is tacked on to the end of the print-production cycle. Anthem sends these books to print one month before the publication date in order to account for the time it takes to have epub and mobi files created, checked in-house, and then sent to the distributors.

However, there are downsides to outsourcing. The production process was sometimes disrupted by the side effects of relying on third parties – time zone differences, for example, slow turnaround times for requested changes, or the inability to dictate what tasks the suppliers prioritized. And the substantial amount of time it was taking to set up instructions for suppliers and to check all files rigorously once they came in was taking up valuable time that could have been spent elsewhere, i.e. on print production. This became especially true as the Press took on additional projects, striving to publish more titles per year. Indeed, adding digital production to the end of the print cycle essentially prolonged it, and other projects were suffering as a result. In other words, this workflow became ineffectual.

So Anthem decided to explore the idea of moving digital production in-house in order to better integrate this workflow. Though Anthem realizes that academic and trade titles are different, not only in content but in readership, it aims to reach a point where it would not have to restrict the number of titles it converts to epub and mobi (i.e. just to trade-like titles), and could therefore gain a stronger foothold in the digital markets, reach the growing digital readership ("A Year in Digital Publishing") with a greater variety of titles, increase its brand visibility, and boost sales. This would also have implications for its fiction imprint, Thames River Press, which the company is currently trying to get off the ground. This imprint would, as standard, release epub and mobi editions simultaneously with the print editions.

Anthem has very specific needs for its ebooks. Published titles are mostly academic monographs and edited volumes, and they feature everything from footnotes and endnotes to tables, images, and graphs. Thus, the Press requires a platform that can handle a combination of these elements while still creating smart, professional-looking ebooks on time and to budget.

Testing the Platforms

With the self-publishing boom, there are now many different online options for creating ebooks that suit different starting points (Word, InDesign, etc.), budgets, and skill levels. Anthem Press wanted a platform that, apart from being affordable and easy to use, could be integrated into its current production practices and schedule with relative ease, and so looked for programs that could be incorporated into an InDesign-based workflow. As a first step in serious consideration for a move to in-house digital production, the managing director, based on recommendations from staff and his own personal research, selected the InDesign export function and online platform PressBooks to test on a small selection of projects in order to determine which, if either, was best suited to meet the Press's specific needs and requirements.

This assessment was done between August 2012 and March 2013, and the managing director asked, in each case, for the creator to report informally once the ebook was completed on the ease of use and technical ability required, the quality of the finished product compared to the print edition, and any major issues the creator encountered, and to advise on whether the platform was worth pursuing; additional projects would be tested if any (or both) of the programs proved acceptable or a good fit for the Press's needs. It is worth noting that, while the company saw the trialling of these technologies as a comparative test, it was by no means a controlled and precisely monitored experiment, but rather a rough and ready assessment of the workability of the technologies.

The Press had previously tried the InDesign export option, in early 2012 when it was using CS4, but did not have an employee with enough knowledge of Adobe or of HTML to create a final, polished ebook, and was ultimately unable to resolve some of the issues it was encountering, including validation errors and coding problems. So the Press opted to try a platform that was advertising itself as "Simple Book Publishing" and was generating quite a lot of online buzz.

1.1. PressBooks

Created in Montréal, Canada in February 2010 by Hugh McGuire, PressBooks is an online publishing tool and content management system built on top of website/blog software WordPress. It offered an easy way for authors and publishers alike to create ebooks, which is as simple as copying and pasting content, inserting images and captions, footnotes, etc., inputting metadata into the helpfully supplied fields, uploading a cover, and hitting "export." Additionally, there was a range of output formats to choose from – epub, print-ready PDF, InDesign-ready XML, and HTML.

Rather than outsourcing as usual, Anthem decided to use this platform to create an ebook for one of its trade-like titles, Thomas Mayer's *Europe's Unfinished Currency*, which offers ideas of how the European Monetary Union (EMU) could potentially work, and sketches scenarios of how things might evolve in case of failure. It outlines the origins of the euro, explains the historical failures of past monetary unions, and proposes a new EMU architecture. Originally published in hardback, it is 275 pages in length and features over thirty tables, charts, textboxes, and timelines, as well as endnotes, and so was able to test the very limits of PressBooks' capabilities.

The fact that the program was free and easy to use was immediately attractive for the Press. Although it helped that the ebook creator had an existing working knowledge of WordPress software, the interface was such that anyone unfamiliar with the blogging platform would still be able to navigate the dashboard with ease. Additionally, the user was able to input all relevant metadata in the existing fields of the Book Information section, and upload a cover and title page that would all then be directly embedded into the epub file – no coding required!
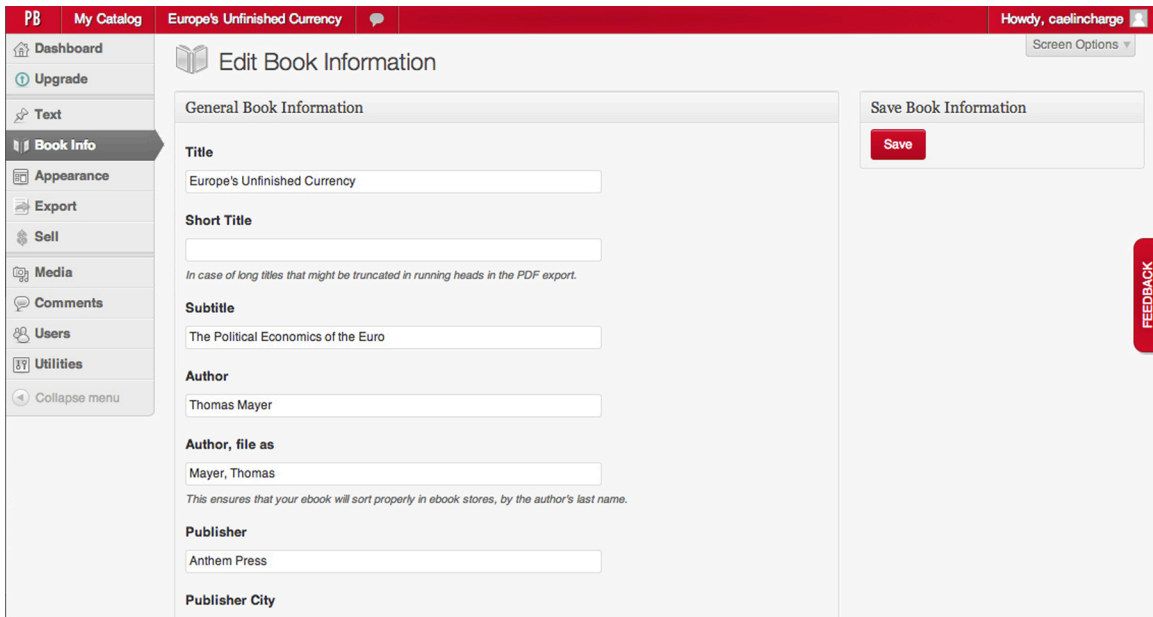
Figure 1.   PressBooks Book Information Section
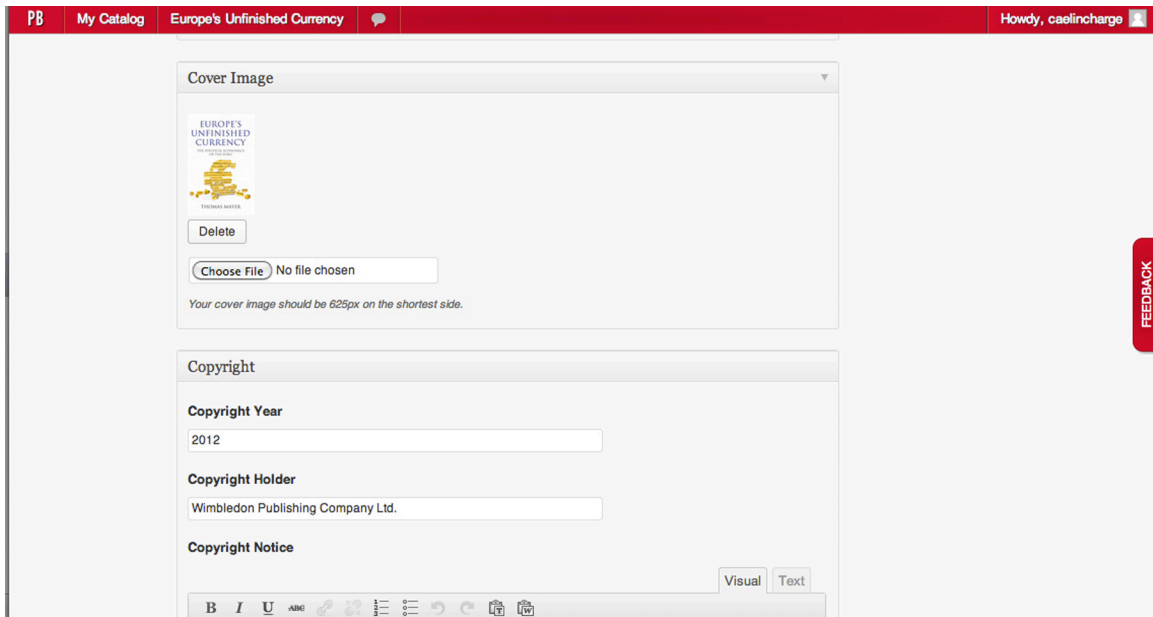
Figure 2.   PressBooks Book Information Section
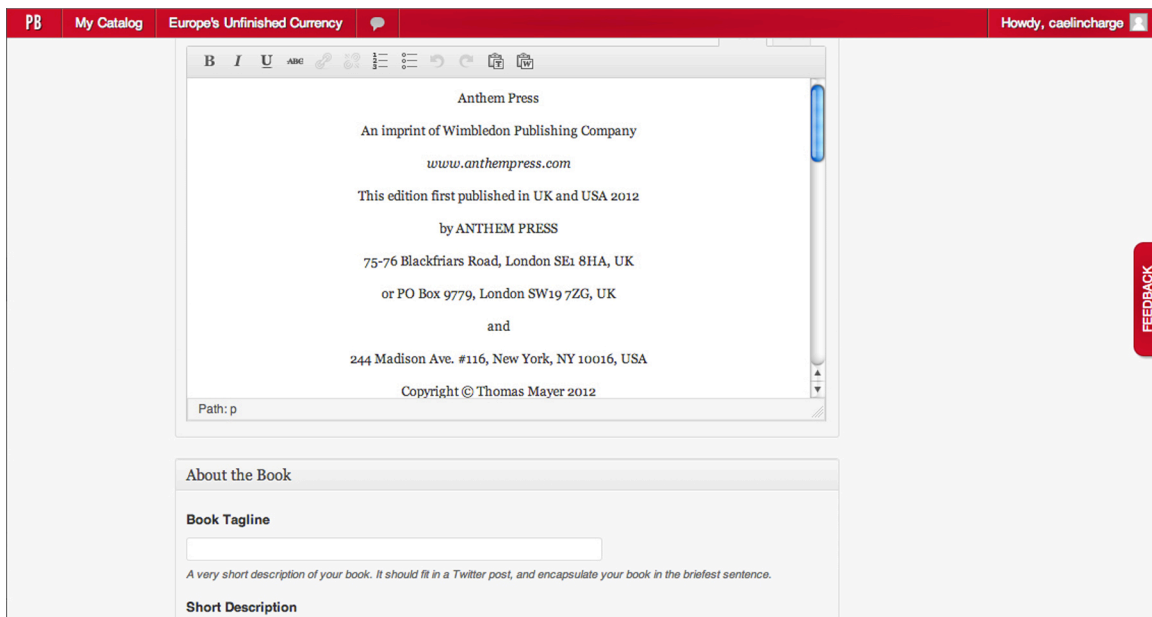
Figure 3. **PressBooks Book Information Section**

When it came time to flow in the book's content, the user simply had to copy and paste the text directly from the InDesign source files into the program chapter by chapter. All formatting – paragraph and font (italics, bold, etc.) – was preserved, and visual components – prepared in advance in Photoshop to keep them within the WordPress image file size requirements – were easily inserted with the click of a button; the user was then able to input a caption that would sit beneath the image, and was afforded additional control over the alignment and size of each image.
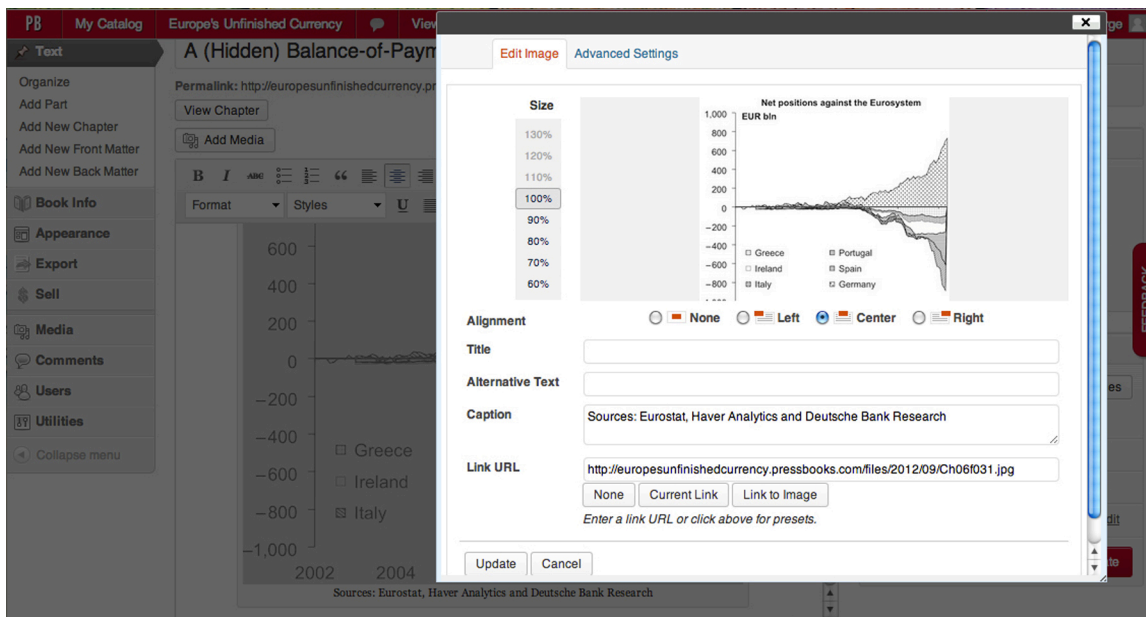
Figure 4.   Inserting Images in PressBooks

Finally, the endnotes were inserted using the PressBooks footnotes tool, which were then collated at the end of the chapter with reciprocal hyperlinks (the fact that these became chapter endnotes (or footnotes) in the digital edition rather than book endnotes as in the print edition was not an issue for Anthem Press). And, as an added bonus, the table of contents was automatically generated and linked within the epub file at the export stage (though it included only the chapter titles. If subheadings were required, they were manually inserted and linked after export).

However, when the ebook was exported and opened in an ereader, it became clear that the file would need additional work. Awkward line breaks appeared throughout, and some spacing around the images and block quotes was lost. Although the ebook looked fine in the PressBooks dashboard, spacing around the images and block quotes was lost, and awkward line breaks were present after export. PressBooks has several "Paste From" functions that are meant to counteract these kinds of issues (pasting directly into the editor, Paste From Word, or Paste From Text), and they certainly seemed to be doing the trick in the actual dashboard. But because these breaks were not visible in the program itself, it was not as simple as going back into the dashboard and making tweaks there. Instead, the file had to be opened in Sigil, a What You See Is What You Get (WYSIWYG) ebook editor, and the issues fixed there.

Additionally, the file did not pass IDPF validation. This is a distributor requirement and a necessity before converting epub to mobi (which, at this time, was not a PressBooks export option). In other words, errors were generated in the file during the export process, which again needed to be resolved in Sigil by making tweaks to the code.

Aesthetic and validation issues aside, creating an ebook this way was time consuming. The prep work itself took a few hours, as the charts and graphs required resizing in Photoshop to meet the platform's size restrictions, and in some cases the images required conversion from tiffs to jpegs. What's more, tables did not convert properly when pasted in from the source files, and so either had to be cropped out of a jpeg of the InDesign page or hand coded. Finally, inserting each individual note, though easy, was also time consuming, especially since this title featured over 100 notes. Overall, this project took approximately four hours, and though the house had more control over the process, it now needed to consider whether or not this was worth the time involved.

The cost savings, however, were tremendous. A book of this length (roughly 250 pages) and complexity ("medium"), charged at 0.60p ($1.00) per print page, would cost £150 ($250)[1]. If the employee working on this project earns £10.75 ($18) per hour (based on a standard annual Anthem salary of £19,500 [$32,500]), the total cost would amount to approximately £43 ($72), a savings of £107 ($178). Indeed, this project could take up to 14 hours to complete before it would come close to the price of outsourcing.

Overall, this was a good, effective way to make ebooks. Built on WordPress, which is free and easy to use, PressBooks generated professional-looking epub files. The interface was easy to navigate and the process of creating ebooks was (mostly) as simple as copying and pasting from source files. The process was a nice alternative to outsourcing, but was a little time consuming; the major contributing factors included the time involved in pasting in all footnotes and inserting all images, which could potentially become a few days' work with projects featuring hundreds of footnotes and dozens of images. However, these features were specific to the book. Indeed, the program, though built to handle footnotes, was not necessarily designed to handle quite the number that

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[1] This is a rough estimate that does not factor in potential additional costs, such as what a supplier would charge for both epub and mobi formats, or potential savings, i.e. from negotiations over previous projects, or by requesting projects in bulk.

Anthem titles have. Books with little to no special formatting and features, therefore, would likely take less time.

A larger concern was the amount of tweaking the file required after export to fix line breaks and errors so that it passed validation. There was actually quite a lot of coding involved that would require a certain level of expertise to troubleshoot the validation issues, regardless of how little coding the program itself demands. Additionally, creating ebooks was now a two-step process, and therefore less straightforward than the Press was hoping for. And this process was, like outsourcing, tacked on to the end of print production, which made the Press more hands-on but not any more efficient. Indeed, the company was still facing a protracted publication cycle.

That said, in terms of Anthem Press's needs, the program was not perfect but was an effective and financially viable way to make ebooks for the Press. Indeed, after the *Europe's Unfinished Currency* trial in August 2012, the Press made no fewer than 20[2] ebooks using this platform.

Until February 2013.

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[2] Only six of these books had images and tables in the style of *Europe's Unfinished Currency*, and of the 14 text-only books,13 of them were early TRP titles, created while the imprint was still in its trial stage.

Figure 5. **PressBooks Goes Open Source**

In February 2013, PressBooks went open source, meaning that the source code was now freely available online. This had many benefits for the program: it meant PressBooks software was now free to use, distribute, and modify; it offered conversion services at competitive prices and was not dependent on the original creator; it produced more secure and stable code that could be continuously analyzed by a large community; and it allowed collaborators, coders, and users to make improvements and fix bugs as soon as they were found, as well as create new and exciting features ("Advantages"). This, creator McGuire hoped, would make PressBooks the best tool with which to explore a fully digital book publishing future. Indeed, this was part of his vision for the software – an open tool that allowed for experimentation with new technologies and new models, business and otherwise. (McGuire, "Free at Last!").

Within the first month, PressBooks rolled out a handful of new features and behind-the-scenes bug fixes, which included new PDF options (new page sizes and the ability to add cropmarks); Word-formatted footnotes could be converted to PressBooks footnotes with the press of a button; epub and mobi validation was now available on all outputs; internal links were correctly parsed (which would resolve some of the previously encountered validation errors); and a beta option for Chinese users was added (McGuire, "PressBooks News"). There were additional small changes to the dashboard layout, but the platform was, visually at least, mostly unchanged, and it was still easy to

use. Thus, Anthem tried the new and improved PressBooks to create the ebook for Bruce F. Kawin's *Selected Film Essays and Interviews*.

Selected Film Essays is a collection of professor and film studies aficionado Kawin's most engaging and important essays on film, accompanied by his interviews with Lillian Gish and Howard Hawks. It was published simultaneously in hardback and paperback and is 230 pages in length, featuring several film stills, endnotes, and multiple headings and subheadings. It also features hanging paragraphs for the interview sections.

As was the case with *Europe's Unfinished Currency*, the biggest benefit of PressBooks was that it was built on WordPress, which is useful for those familiar with the blogging platform and is easy to use for those who are not. As before, it was easy to insert the book's metadata – which was then embedded directly into the file – and the visual components – which could then be aligned and sized to the user's preference. Footnotes were once again easily included and the table of contents was automatically generated and internally linked upon export. Additionally, now that the program was open source, PressBooks was able to offer new features that included more export format options and more templates. (For this book, Anthem opted not to take advantage of these new templates, and the format options did not apply to the Press.)

However, as with *Europe's Unfinished Currency*, the prep work was time consuming. Despite all the changes to the platform, the file size requirement was still an issue. Unfortunately this was not something Mr. McGuire and his team were able to change, as it is a function of the platform on which PressBooks is based – WordPress. Thus, the charts and graphs still required resizing in Photoshop, and in some cases the images required conversion from tiffs to jpegs. Likewise, inserting footnotes, though easy, was a lengthy process.

The biggest change, however, was to the platform's internal editor control, Tiny Moxiecode Content Editor or TinyMCE. This editor is what allowed for the preservation of formatting (such as bold, italics, underline, ordered and unordered lists, etc) in previous ebooks when pasting chapters from InDesign, but once PressBooks went open source, this editor, for whatever reason, stopped functioning. This problem meant that italics and bold formatting now did not carry over and had to be manually inserted by

comparing the epub file to the print-ready PDF. And in a book with countless film titles and headings and subheadings, inserting these changes was no small feat.

It also meant that paragraphs were no longer recognized by the software, and so did not render properly after export; they were indistinguishable from one to the next, resulting in massive chunks of text running together. It appeared as though the TinyMCE editor in post-open source PressBooks was designed to accept formatted text copy-and-pasted from a Word processor, but since Anthem's copy was coming from Adobe InDesign instead, the editor would not preserve formatting, and the copy had to be formatted manually. This, again, was no small task; indeed, formatting the book essentially from scratch was the biggest time consumer. Add this extra work to the already time-consuming nature of prep work and inserting footnotes, this project tripled in completion time, taking well over 13 hours from start to finish.

From a financial standpoint, this project came close to the cost of an outsourced project. At 13 hours, an employee on £10.75 an hour could complete this project for £140 ($230); indeed, if they had spent just one more hour creating this ebook, it would have cost the same. However, spending that much time on one ebook is not necessarily the best use of an employee's time. Other projects could suffer, in which case the small savings would be practically negligible; these time losses could amount to profit losses elsewhere.

Additionally, PressBooks was now looking to charge Anthem Press for using the platform due to the sheer volume of books it would be creating. Depending on the pricing (which the staff was not privy to), this could potentially help or hinder the company's cost-saving goal.

There were other post-open source issues to contend with as well: the Book Information section changed, which was helpful in that it allowed for additional metadata to be included, but was unhelpful in that it no longer allowed an upload of the title page jpeg. The ebook title page was now generated from the Book Information fields and was unable to accommodate the Press's colophon (there is currently no way to upload this). Although not a massive issue from a function standpoint, the ebooks now lacked consistency, and the PressBooks-generated title page was not very polished. As a

workaround, the title page was exported as a jpeg from InDesign and inserted into the file as an image after export.

Unsurprisingly, and apart from adding the title page manually, this ebook required quite a lot of extra work in Sigil after export. Awkward line breaks were still prevalent, as was the loss of spacing around images and block quotes. Further, the file, as before, did not pass IDPF validation, which necessitated additional problem-solving in Sigil.

As Humble points out in her project report on UBC Press, an academic publisher's reputation "is based upon the accuracy and consistency of the research that it publishes. However, recurring formatting errors and sloppy presentation might raise questions about [a press's] overall approach to quality control and, by extension, the reliability of the content it publishes" (32). Although Anthem wanted to publish ebooks for all its titles to increase visibility of its books and brand, it was not willing gamble its credibility on poor product for potentially limited gains. Yes, visibility would be higher, but its brand could suffer. In other words, the company was not interested in trading in its limited-but-high-quality ebooks for abundant-but-low-quality ebooks.

Anthem Press was in contact with Mr. McGuire at PressBooks during this time. He replied promptly to emails and queries, and endeavoured to help with the issues as best he could, but he was ultimately unable to fix the TinyMCE problem, as it was low priority. He also confirmed that the issues were likely due to working from InDesign files rather than Word files, as other users were doing and were reporting no problems, certainly not on the scale that Anthem experienced. Indeed, the platform on which PressBooks is built, seems to have been designed with a Word-based starting point in mind.

However, Word documents at Anthem Press are only used at the editing stage; once a manuscript has been sent to typeset, they become obsolete, and the PDF text proofs become the main working document. Indeed, InDesign is a fundamental part of the Press's workflow and is therefore not easily worked around. That said, if the company is serious about its digital platform, making significant changes to its current workflow process could help the Press better integrate digital production and, indeed, become more efficient.

For example, the company could consider a parallel workflow, whereby an ebook is made from the typeset-ready Word files at the same time the book is sent to the typesetters; changes made to the text proofs throughout the production cycle could then be simultaneously applied to the ebook. The company would require another full-time employee to help handle the additional workload, and this system is, of course, not without its downfalls (making changes in several documents would increase the chance that errors are introduced, for example), but it could be a step in the right direction and could alleviate some of the issues the Press is currently encountering with PressBooks.

Moreover, at the time of writing, Anthem and PressBooks were in negotiations for a typesetting/ebook production deal whereby all input could, in theory, be generated both as a print-ready PDF and an epub file. Working from Word documents, the Press could "typeset" its manuscripts in-house and export directly to PDF; the Press's production editors could make text proof corrections themselves and prepare the proofs for print as normal using PressBooks, and could then export right from these print-ready files into epub and mobi, no further copying and pasting required.

This would certainly eliminate the need for InDesign and could potentially resolve some of the issues Anthem encountered after the platform went open source (especially if the TinyMCE issue is not affecting PressBooks' Word users). Indeed, in May 2013, the company rolled out an additional feature for users coming from a Word-based workflow: an MS Word footnote converter tool that made inserting all notes as easy as pasting the Word file and clicking a button ("New Feature: MS Word Footnote Converter"), effectively reducing the amount of time needed to insert notes. After all, this step, second only to formatting, took the most amount of time.

But going this route would involve quite a large shift in the Press's workflow – it would overhaul the entire production cycle and would affect the employee roles as well, since no one in-house currently typesets or implements text proof corrections. Again, the company would need to hire an additional full-time employee to help with the workload. And, of course, the system still isn't perfect. PressBooks PDFs are not currently compatible with the P.O.D printers' Adobe PDF/X1-a preflight compliance requirements, for example, which stipulates, among other things, that fonts are properly embedded and that CMYK or spot colours are used throughout, rather than RGB colours. In other

words, without meeting these compliance requirements, PressBooks PDFs can't be printed with Anthem's printer.[3]

These issues aside, Anthem would need to test this shift in workflow rigorously before making such a large decision, to ensure the company could handle it; at the time of writing, preliminary tests were underway for the Press's Classics project, a program dedicated to publishing collected volumes of work from 12 well-known and best-loved writers; discussions are still ongoing. But this 2-for-1 system, whether by PressBooks or someone else, could be a good way for a small company to streamline its processes, adopt a more digital-friendly approach, and effectively and easily publish both print and digital editions of all its titles.

1.2. InDesign

InDesign is the desktop publishing software created by Adobe and it is used to build posters, flyers, brochures, magazines, newspapers, and books (among other things). As industry-standard software, it is used by the typesetters in India to lay out all of Anthem Press's projects. The production team actually has very little interaction with this program, instead working solely with the PDF text proofs and requesting changes from the typesetters at various stages of the production process. Once a book has been approved for and sent to print, the typesetters supply the InDesign source files, which are then used for ebook production.

InDesign has an "export to epub" function that has been available since 2007, when it was implemented in CS3 (InDesign Help). Using paragraph and character styles (formatting attributes) to tell the software how to render the ebook, epub files can be easily generated with the press of a button. The Press had tried this option at an earlier stage, when it was using CS4, but did not have an employee with enough knowledge of Adobe or of HTML to create a final, polished ebook, and was ultimately unable to resolve some of the issues it was encountering, including validation errors. However, the

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[3] Mr. McGuire is aware of this, but whether or not this is a fixable issue depends on what the PressBooks team is technically capable of, and on how much work would need to be done to the program. As it stands, however, this is a large issue for the Press.

company upgraded to CS5[4] in early 2013, and this version offered new features, including, among others, automated chapter breaks and modified image export options ("eBooks: What's New"). Additionally, the user had existing working knowledge (though very basic) of HTML and coding troubleshooting, so the Press decided to try again, using this platform for David A. Philips's *Development Without Aid*.

Philips's book, like *Film Essays*, was simultaneously published in hardback and paperback. It delivers a critique of foreign aid as a resource that is unable to provide the dynamism to propel the poorest countries out of poverty. It examines the rapid growth of the world's diasporas as an alternative dynamic with potential to supersede foreign aid and drive a reassertion of sovereignty by poor states, especially in Africa, over their own development. It was published with more than twenty figures and tables, is 230 pages in length, and features over 600 endnotes and a handful of footnotes.

Creating ebooks from InDesign has several benefits: first, the text proofs are typeset using InDesign, meaning the user works directly from the complete set of source files, so there is no copying and pasting of each individual chapter required; indeed, the epub file is created simply by clicking "Export to EPUB." Additionally, footnotes (though not endnotes, which are not supported in InDesign up to and including CS6) are automatically linked in the epub file, and all images and figures are automatically converted, which means they do not require any cropping, resizing, or other Photoshop work ahead of time. Finally, formatting is maintained throughout, so long as character and paragraph styles are applied (which the typesetters do as standard), so paragraphs, block quotes, italics, bold, etc. do not need to be manually inserted. Certainly, this seems like it would make the most sense for an InDesign-based workflow.

[4] The typesetters, who currently use CS6, are often a few versions ahead of Anthem Press. The typesetters currently supply source files that are compatible with CS5 so the Press may access them, use them, and export from them with an older version of the software.
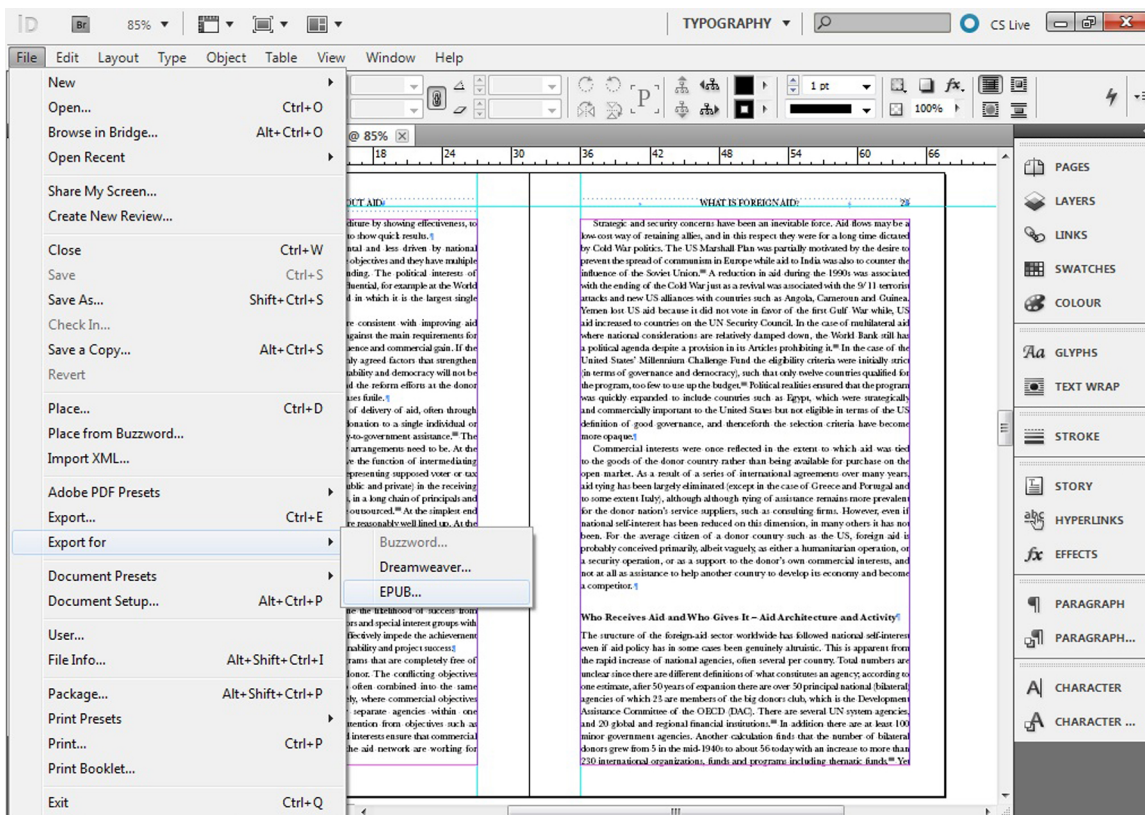
Figure 6.   InDesign Export to Epub Function

Yet despite all these benefits, the export of *Development Without Aid* was problematic. For example, the file did not pass IDPF validation, largely due to the fonts not embedding properly. Though the fonts were present in the Cascading Style Sheet (CSS), they nevertheless produced errors. The fonts had to be manually changed to Times New Roman or a similar, standard serif font, either in the CSS after export or in the InDesign source file prior to export (both took relatively the same amount of time, so the method of changing them was at the discretion of the user and her technical ability).

Like the rest of the ebooks that were tested by the Press, this one too required editing in Sigil. Additionally, not all the chapters split correctly; some were lumped together and needed to be separated into their own files in the ebook editor. It is currently unclear why the chapters in certain files did this and others did not, and the typesetters were unable to offer any insight into the problem. about As with the font issue, this was not necessarily manually time consuming, but it was an extra step to worry about.

Likewise, inserting the cover and title page jpegs was an extra step. The cover is never included in Anthem's typeset InDesign files, and, for continuity, the Press opted to insert the title page so it matched previous ebooks (like the PressBooks title page, the InDesign-generated title page was not polished or neat, and required a few coding tweaks). Again, this was not necessarily manually time consuming, but it was fiddly and additional work.

Other issues included images and figures rendering at the end of chapters rather than in place. This was due to the fact that they were not anchored within their own paragraphs in InDesign, which is a requirement for them to display correctly in the epub file. This is not something the typesetters do, and the Press opted not to bother anchoring the images itself in this case. Instead, the images were manually moved and captions inserted throughout, which involved comparing their placement in the print-ready PDF with the epub file. Fortunately this title did not have many figures or tables (twenty-four in total) so this only took roughly an hour, but this could be a potential time killer in books with a larger number of images. If the Press opted to use this platform to create ebooks in the future, it would need to liaise with its typesetters to see if they would adopt this extra step in their processes when laying out Anthem manuscripts.
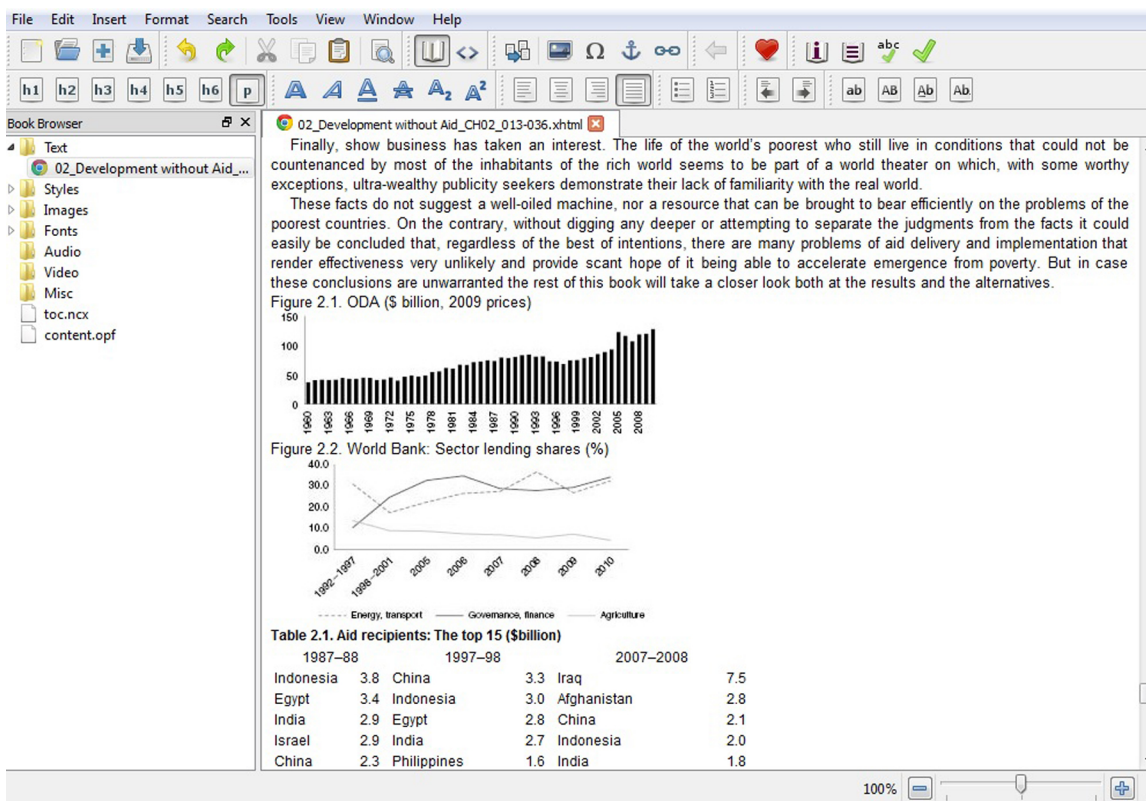
Figure 7. **Image Location after InDesign Export**

Arguably the biggest problem was endnote linking, which is a large and well-known InDesign issue, and which even Adobe describes as a "sad story" ("Endnotes"). As only footnotes are linked automatically when exporting from InDesign, the 600 superscripts in *Development Without Aid* were now essentially useless. The Press could tolerate only one-way linking (i.e. no reciprocal links), but it could not put out an academic ebook that did not have linked (also called dynamic) notes. There are plugins and scripts available, created by other frustrated users (see Peter Kahrel's script for converting static endnotes to dynamic endnotes, for example), and Bob Bringhurst, the lead writer for the Adobe Digital Publishing Suite, built a workaround for creating endnotes using cross-referencing. This involves creating a paragraph style (with automatic numbering) for the notes at the end of the document and a character style for the superscripts in the text, and linking the two.

However, the typesetters would charge extra to create all these cross-references (the fee was discussed with the managing direction and was not disclosed), and the Press, not wanting to tamper too much with the source files, opted not to try it in-house due to

the staff's lack of InDesign and typesetting experience. Instead, the Press took advantage of the Insert ID function in Sigil and linked the notes post-export. Each endnote was set as an "anchor," and each note was given a unique identifier (in this case, ch#n#), and then manually linked to the corresponding superscript in the text.
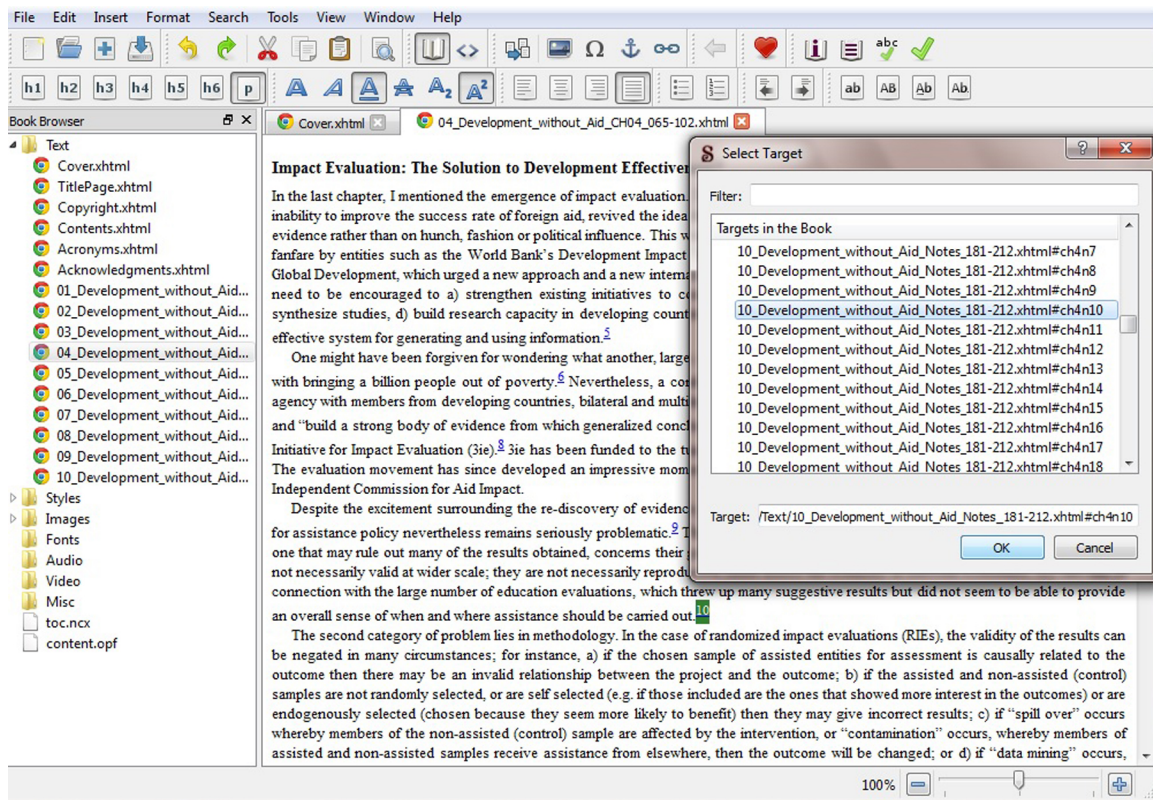
Figure 8.   **Inserting Endnote Links after InDesign Export**

This, like several of the other available workarounds, was incredibly time consuming. Out of the 5.5 hours it took to complete this ebook from start to finish, the endnote linking took 3.5, roughly 60% of the total project time. Indeed, it took longer to insert the notes this way then it did using the PressBooks footnote function, and for only half the benefit: PressBooks' notes were linked reciprocally, whereas these were not. Granted, not all of Anthem's books have this many notes, but it is an untenable amount of time dedicated to only one facet of the ebook's production. At the time of writing, Adobe had not yet sufficiently addressed the problem; the latest version of Indesign, CS6, released in 2012, does not support dynamic endnotes. As with anchoring images, if the Press opted to use this platform, it would need to liaise with its typesetters to see if they would integrate cross-referencing into their processes, until Adobe releases a version of InDesign that

supports dynamic endnotes. Or, as done in this case, the Press could do this work in-house, and continue to manually link the notes post-export.[5]

InDesign is, unsurprisingly, the best likely fit for an InDesign-based workflow. True, the notes issue is a large problem, but there are workarounds available, and the entire project still took less time overall than creating *Selected Film Essays* in PressBooks (though more time than creating *Europe's Unfinished Currency*). Further, the platform was successful from a financial standpoint; assuming the same prices and wages as before, this project would cost the company approximately £60 ($100) instead of £150 ($250). Additionally, since many of the issues the Press encountered were specific to its academic titles (endnotes, tables, etc.), this could be used successfully for text-only titles, making it a suitable digital production tool for Anthem's sister company, Thames River Press.

However, the use of this platform highlighted some fundamental issues with the Press's current production systems that are problematic.

Working with outsourced, third-party files to create an ebook in-house is counterintuitive, difficult, and potentially quite frustrating: for one, production disruptions when outsourcing are as prevalent for digital as they are for print – that is, time zone differences, slow turnaround times for requested changes, or the inability to dictate what tasks the suppliers prioritized – and these disruptions could affect or delay the digital production of the book. Additionally, Anthem does not currently employ a dedicated ebook/HTML specialist or typesetter, which means the staff working on digital production would be using files with which they have no technical experience or familiarity, which makes creating (and, indeed, troubleshooting) ebooks unnecessarily difficult and time consuming. Certainly, the Press could research the setup requirements for a successful export (since the current in-house knowledge is limited), but it would then need to negotiate with the typesetters about implementing these requirements. If the typesetters

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[5] Other workarounds include converting all endnotes to footnotes in Word pre-typesetting. As standard, Anthem Press aggregates all footnotes to endnotes at the typesetting stage, which is part of its house style. However, this shift in style would be easy to implement and would allow the export process to function more smoothly. Unfortunately, books that feature both endnotes and footnotes (like *Development Without* Aid) would still need to be manually linked after export or cross-referenced in InDesign.

are willing to incorporate the changes on their end, and if the price suits the Press, then it becomes less of an issue. However, that would mean that in-house digital production is now basically hitting the export button, which is not really in-house production at all. Indeed, at that point, it would essentially be the same as outsourcing, but without the added benefit of HTML expertise or being able to hold the suppliers accountable for errors, delays, etc., which defeats the whole purpose of trying to bring production in-house.

If, on the other hand, the typesetters are unable or are unwilling to incorporate these changes into their systems, or if the price is not convenient for Anthem, then the Press's digital aspirations are effectively held hostage by its biggest supplier, which is neither productive nor efficient. Certainly, not having anyone on staff with a larger knowledge of ebook creation and HTML is ultimately hindering the success of this approach; the Press's heavy reliance on its suppliers, in this case, is actually more harmful than beneficial. Indeed, it would be impossible for Anthem to exert more control over its digital production if it first does not exert control over its print production, which it doesn't have here.

Conclusion and Recommendations

Anthem Press's adventures in epub have taken it across two different platforms, which has allowed the house to test not only what programs and options are available for digital production, but also to gauge the effectiveness of its own processes and workflow.

In terms of meeting its goals – to be able to efficiently publish print and digital editions of all titles simultaneously, thereby increasing visibility of its books and brand; to exercise more control over its digital products by limiting the disruption to the production process that sometimes occurs when relying on outsourcing; and to increase overall digital sales – both the tested platforms had something to offer, and both the platforms had setbacks.

Exporting from InDesign is, expectedly, the best likely fit for the company's current InDesign-based workflow. It allows the user to create ebooks directly from the print edition source files so there's no copying or pasting required, footnotes are linked automatically, and images are sized appropriately and carried over into the epub file. This process really is as simple as hitting the "Export" button. Further, the platform was successful from a financial standpoint; assuming the same prices and wages as before, this project would cost the company approximately £60 ($100) instead of £150 ($250).

It is, of course, not perfect. The fact that InDesign does not support dynamic endnotes is rather a large problem, which Anthem in not alone in facing. There are workarounds available, but these can be very time consuming for books with countless endnotes. Additionally, images, though sized appropriately, rendered at the end of the chapters rather than in place (due to them not being anchored in the typeset files), which means they must be manually moved around, adding to the time involved in creating the ebook. Finally, the ebooks are created from third-party source files, which is frustrating and counterintuitive for several reasons: the typesetters, who do not offer epub or mobi services, do not currently prepare the files properly for digital export; and the Press relies heavily on the expertise of its typesetters, and so has no control over how these files are

typeset or indeed any technical familiarity with them once they have been supplied. Not having an employee on staff with greater knowledge of InDesign typesetting and epub conversion is a hindrance here.

The good news is that, since many of the issues the Press encountered were specific to its academic titles (endnotes, images, etc.), this export function could be used successfully for text-only titles, making it a suitable digital production tool for Anthem's sister imprint, Thames River Press. Indeed, since the majority of TRP ebooks don't have endnotes or images or tables, these epub files could likely be created in a few short hours, and the uncomplicated formatting and layout increases the likelihood that there would be fewer validation errors, thereby requiring less coding experience. However, this process is still tacked on to the end of the print cycle, creating longer production times per titles, and creating an unsustainable way to create ebooks for all of the company's titles in the long run.

The true success in creating ebooks with InDesign (and indeed with PressBooks) is that it underlined some fundamental issues with the company's approach to this testing and its current workflow that need to be addressed.

First, the lack of specific goals and measurables, as well as a time frame for achieving them, is holding the company back. Although these three tests helpfully shed light on what the platforms can do with typical Anthem projects, the successfulness of either platform cannot be sufficiently gauged without direction and concrete aims. Anthem will first need to identify its specific objectives – for instance, produce simultaneous digital editions of 50 titles in-house by June 2014, or increase digital sales by 10% in 2014 – before it can determine how best to achieve them, and can then weigh the appropriateness and of these platforms.

In terms of workflow, generating ebooks from third-party source files is problematic. Relying on what the typesetters can and are willing to do in terms of properly setting up a file for epub export dictates what Anthem can do digitally. Put another way, Anthem's digital production aspirations hinge on its biggest supplier and their processes, and trying to bring InDesign-based digital production in-house when the typesetting is done

out of house is frustrating, ineffectual, and inefficient. Indeed, Anthem is putting the cart before the horse here.

If the typesetters cannot properly setup a file for smooth export, then the Press, and its ebook production, suffers. On the other hand, if the typesetters do properly set up the file for export, then this is essentially outsourcing, and the company will not have managed to integrate digital production into its workflow at all, or, indeed, even bring it in-house. In line with crystallizing concrete aims, Anthem needs to consider more carefully why it wants to move this aspect of production, i.e. digital, in-house but continue to outsource the rest. Certainly, it will be impossible for Anthem to exert more control over its digital production if it first does not exert control over its print production. A platform like PressBooks could help in this regard, either by eliminating the need for a specially formatted InDesign file in order to facilitate epub export, or, indeed, by eliminating the need for the typesetters altogether.

The Press did encounter several issues with PressBooks, including loss of formatting and spacing, and validation errors. However, it is possible, and has even been suggested by PressBooks' founder Hugh McGuire, that the difficulties Anthem encountered while working from the InDesign source files – namely the glitches with TinyMCE, the internal editor that preserves formatting when pasting in content – would not be present if the company worked from Word instead. This opens up discussions for a possible shift to a Word-based starting point, either partially or fully.

The Press could, for instance, create an epub file in PressBooks from the same typeset-ready Word files it sends to the typesetters. Any text proof corrections could be simultaneously applied to this epub file, which could then be exported as an ebook at the same time the book is sent to print. Apart from potentially alleviating epub file issues, it would have the added benefit of shortening the digital production cycle; rather than tacking it on at the end of print production, digital production would run in parallel, which is certainly more efficient.

This could be a "best of both worlds" option for the Press – typeset files would still be prepared in InDesign, which means the Press could maintain its current relationship with the typesetters and not drastically overhaul its current processes, ebooks are created

easily and with fewer glitches in PressBooks, and both print and digital editions are created simultaneously. After all, there is a benefit to Anthem's current setup with its typesetters and production process, which is that the Press can rely not only on the expertise of its suppliers but also on the quality results the suppliers produce that the company has come to expect. Certainly this system has proved successful for Anthem's print production over a number of years, and it is understandable that there should be some hesitation in wanting to completely overhaul it.

However, the Press also needs to understand that, if it is to seriously make digital production more a part of its processes and business plan, it needs to look more critically at what could hinder this move. Recognizing the limitations and weaknesses within the system on which it so heavily depends will, ultimately, be good for the company; it will help Anthem to identify and set its goals, and the means to achieve them, which will, in turn, allow Anthem to better adapt to the changing market and to reach a wider audience.

Of course, this simultaneous workflow approach is not without its flaws. Making changes in several documents rather than just one increases the chance that errors would be introduced, for example, but this certainly a more efficient and effective way of producing ebooks if Anthem wants to continue to have its books typeset in InDesign by its current suppliers.

Alternatively, the Press could consider a complete overhaul of its workflow process, and adopt a more digital-first setup, as Hugh McGuire suggested, eliminating InDesign altogether and working solely from Word documents. This would require quite a large shift in the way Anthem currently operates, and is certainly the bolder move. For one, Anthem would be taking on the role of typesetter, something with which it has no experience, and which it did not anticipate having to do. But it stands to reason that, if Anthem must better integrate print production in order to facilitate digital production, it will benefit from streamlining and merging the two processes into one, rather than simply trying to replicate the current system in-house. And working from Word affords the company more freedom if it decides to switch platforms further down the line; the PressBooks tests helpfully demonstrated the limit of what can be done with InDesign files when trying to venture outside of it to create ebooks.

Indeed, PressBooks (or a similar program) would allow the company to continue working from only one master document, as it currently does, but export in multiple formats at the same time. Certainly, PressBooks offers more export options than InDesign, and the company would not be at the mercy of the typesetters to determine what it can do digitally. This would give Anthem more control and would make it very efficient at publishing both print and digital editions of all titles, without having to limit which ones it produces digitally. The production cycle would also be shortened, not only because digital production would no longer be an afterthought, but because Anthem would have effectively moved typesetting in-house, therefore limiting the disruptions to both the print *and* digital production processes that sometimes occurs when relying on outsourcing.

This system isn't perfect and there would be growing pains; indeed, there would likely be rather a lot of disruption at first, as the Press implements this new system and adapts to a new way of working. For one, the company would need to employ at least one additional employee to help cope with the increased workload, and there would be a learning curve for those current employees who are unfamiliar with PressBooks – though admittedly this would be small, as the dashboard is very easy to use.

Additionally, the Press would need to start small and conduct further, better controlled and tightly monitored tests to ensure the move is, in fact, viable in practice. A good place to start would be with TRP titles, the sister imprint that is still very much in its infancy. Because this imprint publishes a much smaller amount than Anthem (15 titles in 2012, 30 in 2013, and with 25 titles currently scheduled for the first half of 2014) and is still trying to find its feet, this would be the perfect opportunity to further test this kind of production.[6] The company could even consider reducing the amount of titles (say, back to 15 for the second half of 2014, or, indeed, for all of 2015) in order to ease into such a change in workflow. And since it would be on a smaller scale than moving all of Anthem's titles to this system at once, the company can take stock and reassess the

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[6] Although the Press is currently testing this option with its Classics project, these types of books are not typical of what Anthem or TRP publish, and is therefore not a realistic measure for the whole of the company's processes; indeed, these files have a whole different set of requirements. The Press should use real projects and experiment with them in real time, i.e. take a full book to print using this method, in order get a better sense of what using this system will mean.

process, make changes or tweaks to it as necessary, gradually adding more and more titles as the Press settles into it.

There are, of course, still some issues that PressBooks would need to resolve before this happens – PDFs not passing the printers' Adobe preflight requirements, for instance – but, if solved, this change in the Press's current workflow would, in the long run, better facilitate bringing digital production in-house.

Regardless of what the company opts to do, this is a complicated process, no matter which way the Press approaches it, and certainly there are many considerations to take into account. Ultimately, the business goals are too loose and the current processes too rigid; changes to the current workflow are needed in order to move digital production in-house and to make the company more efficient. This was, after all, its biggest goal, and being more efficient (not to mention more flexible) will have a knock-on effect: it will allow the Press to publish more simultaneous print and digital editions, thus achieving its aims of cost and time savings, greater brand recognition, a greater foothold in the digital market, and increased sales. Rather than trying to wedge digital production into the company's (and suppliers') current processes, Anthem Press's focus should be first what it aims to do by making this transition and then on how making changes to their current workflow will ease the process to better incorporate digital production into its day-to-day processes and move production in-house.

The adventure continues.

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